

FILM SCORE BLOGS [Blog # 43]

[Wednesday, November 03, 2010 at 11:26 am]:

In an earlier entry, I discussed how I finally finished my paper on Elliot Goldenthal. While I do not particularly care for the atonal approach, it is perfectly appropriate to have such a score for *Alien 3* (alien-type music and sounds in an alien environment), and I found the score interesting to hear. The You Can Still Have A Life end long cue is particularly nice with instances of what I call "Tonality Alert!" sections. But I think if he can focus more on tonality, as he did in *Sphere* in large part, then he would be more aligned with his best potential in terms of his inner musical nature.

I wish I had his birth certificate information to see if there is a precise time of birth. I do know he was born May 2, 1954 in New York City. Even without a precise time with a clearly ascertained Ascendant and Midheaven, I can see he has a strong focus on the Taurus quality besides, of course, his Sun in 11 degrees Taurus (Moon, Vesta and Mercury are included). Besides being an artistic focus potential (along with Libra-Pisces or Venus-Neptune mixtures), it is a key to beauty, pleasures, money, possessions and sensual indulgences. He really wants to do a good job and have tangible results (earth focus and Vesta) directed by a hands-on, pragmatic mind. Earth is also brought in with Mars in Capricorn, so he wants to be in charge, to be the boss, to have a professional role. Work and productivity would be important, and with the earth trines to that early Taurus collection, the prospect for success is good. The south node (lesser area) in Cancer (water sign) suggests an issue with dependency, especially for a Capricorn type that wants to be in control, or an issue with home/family since Saturn is opposite the Moon (ruler of Cancer). It may show putting up of walls or defenses in some cases, or a sense of inadequacy and loneliness for others (or self-blocking in the area of close relationships/nurturing), or too much work and hence relationships suffer, etc. Men in our culture tend to be socialized to repress dependency (seen as a state of powerlessness for some). So, in those cases, they periodically find themselves getting sick with a bad flu or something and need assistance, or have a bad injury requiring nurturance and assistance so that that part of their nature is experienced. Saturn in Scorpio quincunx (150 degree stress angle) Venus in Gemini adds to the challenge in the area of partnership (and/or pleasure/money/possessions). Maybe being an exceptionally unique composer/person shows that it's lonely in the top! I don't know. Maybe some sort of emotional *alienation*, so to speak! Perhaps with the Saturn opposite Moon it simply shows periodic moodiness and withdrawal emotionally, feeling misunderstood (or whatever)--a retreat from activity for awhile in order to recharge. So lots of overall harmony with the trines and sextiles but also a fair sampling of innate challenges in the life. Strong pleasure of knowledge, great innate curiosity, ability to deal with ideas & people casually with that Venus in Gemini, and gain in that area with Jupiter also in Gemini (changeable, versatile, restless, mutable, talented, focus on mind & general communication. So he can be quite verbal when he's feeling up, quite friendly and open and light, but then retreat when things get too serious or problematical. He can have a great sense of fun and humor, and be bright & witty, but it's not constantly of course!

I looked at some of the asteroids in his chart. *Orpheus*, the master musician, is rather prominent with it being at 20 Capricorn 58 opposite Uranus (though a little beyond the strict one degree orb). I'd rather see it conjunct Uranus since the opposition suggests a pulling apart or challenge. So, however expressed or integrated, an unusual musician, unique, into the new & the different, the innate urge to break beyond the limits musically, to get out of traditional ruts, a sort of musical non-conformist. "Other composers can do their own thing, and I'll do mine!" And "Respect my need for musical freedom and variety!" So it is the widest possible expansion of musical expression with Uranus involved. Uranus is also often intimately involved with being a composer. The south node on Uranus (lesser area) suggests it might also be a challenge if the music is too unconventional, too eccentric, too changeable, too unpredictable and confusing. Genius potential musically or simply a focus on extremes. At the very least it is experimental, innovative, inventive, stimulating, bohemian.

The asteroid, *Harmonia*, at 26 Gemini 11 is conjunct that Jupiter at 25 Gemini 35 (and within one degree of orb). Gain and expansion tied to, say, harmony?? Harmony in general means a joining or agreement, a concord or fitting together—hopefully in a pleasing manner! So "being in harmony" is where Goldenthal will gain (Jupiter) the most in this life, whether in music specifically or life in general. Astrologically speaking, the archer glyph of Jupiter with the arrow pointing upwards suggests the urge to attain a higher or expansive level of awareness. It also states "This is important, an ultimate value" where Jupiter is placed in the chart and perhaps aspecting another planet. "This is where I put my faith and my trust." So with *Harmonia* placed there with Jupiter, perhaps "harmony" is the ultimate goal here, what the inner self here really wants for the physical life expression. What harmonization means musically, I do not know, since it would be expressed differently with each unique character. But since exclusive atonality has been pretty much rejected by most listeners as a steady diet, it would seem to indicate that tonality of a classic nature is required for a sense of home-based completion & pleasure and sattvic repose. Korngold went in the right direction, for example, in terms of basic harmony and universal appeal and greatness. So did Tchaikovsky. His music is universally revered (*Nutcracker*, as an example).

The asteroid, *Tone*, at 11 Capricorn 19 is nicely trine Sun at 11 Taurus 42. The trine is a "harmonious" 120 degree aspect. So the potential for greatness is there, the potential for Leonine fame and attention and respect. Sun is the creative source of self, and it wants a positive response back from the world. It is usually quite involved with the area of "show business." This especially means theatre and films. Goldenthal's unique "tones" garner attention in the world.

The asteroid, *Gershwin*, at 17 Leo 49 is conjunct Juno, the partnership/marriage asteroid. Hmmm. Could be a natural partnership with that style of music potentially. In Leo, that's show business again. Maybe get away from Shakespeare for awhile and enter a different arena ala Gershwin.

Interestingly, the asteroid, *Paris*, at 9 Taurus 52 is conjunct Moon at 9 Taurus 6 (if Goldenthal was born around mid-day). Paris, France may indeed be a natural home for

him, a place he would feel “at home” in. The asteroid, *Riviera*, at 16 Capricorn 39 is conjunct north node (like the Moon), so this reinforces France as a good place to live potentially. The asteroid, *Arizona*, is conjunct my own Moon in my chart, and I plan to move there after I retire (although I do not like the Republican-Conservative bent there!).

The asteroid, *Quirk*, at 11 Scorpio 18 is opposite natal Sun. Not sure what that means. Perhaps it can mean, “You can get attention for being quirky—whether for ill or for gain!” *Mr. Spock* is also opposite Sun, and *Fantasia*. Not sure what that means.

The asteroid, *Sibelius*, at 25 Gemini 12 is conjunct Jupiter. Potential gain and expansion connected with that composer, or some sort of potential influence here. At any rate, the Universe is connecting Sibelius with Goldenthal in some aspect potentially. Remember that *Harmonia* is also there.

Okay. On a completely different note, I see that the Republicans have indeed won the House (but Democrats retain the Senate) after yesterday’s elections. Jobs-jobs-jobs was the focus. Jerry Brown won handedly over Meg Whitman (who tried to buy the governor’s spot with about 160 million dollars and failed!). Carly Fiorina almost spent her millions to get Boxer’s Senate seat but she lost as well. I expect a lot of gridlock the next two years. Nothing much will be accomplished, and the Republicans may find the Tea Party winners a headache for them if one or two of them decide to filibuster on an issue (like not raising the debt ceiling).

By the way, I did indeed receive those Amazon dvd orders. I am slowly watching the *Thriller* set. One Goldsmith score was exceptionally attention-getting, episode # 20, “Hay-Fork and Bill-Hook.” “The Hungry Glass” episode starring William Shatner was ok, nothing special in my opinion. I believe the audio on that one was pretty shaky. The very first episode, “The Twisted Image,” starring Leslie Nielsen, was also nothing special. I doubt if I’ll watch it again. My wife did not care for *Thriller*. Too much of a downer series for her, but she (and I) enjoyed watching the *Dragnet 68* dvd set.

[Immediately below written Monday, November 01, 2010 at 7:09 pm]:

As I noted below in the October 24 entry, I had planned to go to the Golden State Pops Orchestra “Halloween Fright Night 8” on Saturday, October 30 in San Pedro at the Warner Grand Theatre, 478 W, 6th street. Well, I did indeed attend. Tickets at the box office were \$20 for senior citizens and \$30 for younger music lovers! Accompanying me was my wife and also composer-conductor-teacher from Bogotá, Gustavo Parra. He happened to fly into the area that day of all days, fortunately, because this film music & classical combination concert was very excellent (at least the first section before the Intermission). Steven Allen Fox was again the conductor/artistic director, and Victor Pesavento (a horn player there) was the Music Director of the event. The glorious or best selection of the eight offered on the brochure was the one performed just before the Intermission: *Tomorrow*, Opus 33 from *The Constant Nymph*, music by Erich Wolfgang Korngold. For this piece, Jeffrey Schindler was the guest conductor, and

mezzo-soprano Bonnie Snell Schindler was the guest principal singer. It was a truly magical performance. Not only was the audience exceptionally impressed, the performers themselves were smiling a lot, I noticed, when the music ended on such a triumphant note. I thought parts of the 2008 Fight Night (6) were quite good, but this performance of Korngold's *Tomorrow* was special. It was quite moving, went beyond standard good or excellent playing (almost spiritual or exultant), and the singing by Schindler was divine. Bravo! I wish I had brought a recording device with me. I'd say there were at least 60 performers there for this piece, including five or six singers of the Long Beach City College Concert Choir.

The opening piece was "Prelude, Op. 666 "Fright Night" arranged by Victor Pesavento. I do not remember all of the selections but I instantly recognized Herrmann's horns unison from *Cape Fear*, and of course they expectedly paid homage to the slasher shower murder piece from *Psycho*. I especially enjoyed Goldsmith's *Final Conflict* (Omen III) Main Title. After this was Moussorgsky's *Night on Bald Mountain*. Nice performance. I enjoyed the harp arpeggios in the morning sequence. Next was *What Lies Beneath* by Alan Silvestri. I thought the performance was quite good indeed, the best performance *so far*. But when *Tomorrow* came on right afterward, there was no comparison—the Korngold music trumped it. After intermission came Saint-Saens "Danse Macabre." Very nice, too, Then "The Gravel Road" from *The Village* by James Newton Howard. The special quest violinist for this piece and also the next entry was Mark Robertson. Tall guy, not in costume like the lead violinist (I believe Paul Henning) in the orchestra (dressed as Dracula). That next piece was "Concerto to Hell" from *Drag Me To Hell* by Chris Young. OK. Finally we come to "Dreams of a Witches' Sabbath" from *Symphony Fantastique* by Berlioz. Good but I never particularly cared for the music. I liked "Night on Bald Mountain" far better. The First Act of music selections before the Intermission was the powerhouse section. You could've gone home at the Intermission and be quite a contented listener due to the *Tomorrow* music by Korngold. You would experience quite a satisfying afterglow after that performance that would last the rest of the night. So the Second Act of music performances was okay, but the First Act was terrific.

Gustavo arrived at my house around 5: 30 pm. His friend, Anna, from Pasadena drove there. In the car was one of his sons, Esteban, whose birthday happened to be that day (Saturday), turning 25. Also in the car was a long-time friend of Gustavo's, William. They went their way back on the freeway to go to Santa Monica for some reason and to later pick up two more of Gustavo's kids at LAX around 9 pm. So my wife drove Gustavo and I to San Pedro to attend the GSPO concert. We arrived at about 6:45 pm, and I got the tickets. Then we walked two blocks down to the San Pedro Brewing Company for drinks and dinner. Gustavo had ribs, my wife had fish & chips, and I had a shrimp pasta meal. I also had a porter beer (dark & chocolaty) while Gustavo had pumpkin ale, and my wife a pale ale. But on the way back to the Warner Grand, I bought coffee for everybody!

After the concert I bought coffee for everyone at McDonalds on Gaffey, and we drove over the Vincent Bridge back to the Long Beach area. Back home Gustavo

downloaded from his portable drive samples of his music (audio and written) and other music. It would take awhile to download so we talked with his children and Anna who arrived within several minutes after us. We all chatted until around 2 am! It was a nice evening indeed.

Tomorrow is election day, and it could be a very important one due to the disenchantment of the populace with this Great Recession. Tea Party candidates may even win, including S. Angle in Nevada—although McDonnell and Joe Miller (Alaska) have no chance of winning (thank goodness!). Those wing-nut Tea Party bozos want to privatize Social Security, scale down or get rid of Medicare, eliminate unemployment checks, and other nonsense. I'll be taking off on Wednesday on annual leave and be able to enjoy the final results and debates on MSNBC and CNN. I did not want to have a full six-day work week this time around, for one thing, and I especially don't care for Wednesdays (Penny Saver coverage)—but also I can only keep 11 weeks (440 hours) on the books by the end of the year, and I still have about 443 hours. Use it or lose it, so I'm using it. After an unusually cool and cloudy and partially rainy October, it turns out that it's going to be hot the next several years—perhaps around 97 on Wednesday. Finally the Santa Ana hot winds (high pressure and offshore winds from the desert) will return. Anyway I'll probably also try to finish this blog on Wednesday and send it off to Sarah to update my site. I've already sent her my two papers: one of Herrmann's *Naked & the Dead* and one on the nature of Elliot Goldenthal's music (and a focus especially on *Alien 3*). I started that Goldenthal paper in the spring of 2009 but did not get around to completing it until early this fall. His *Tempest* opens in about 5 weeks but I'll have this blog on the site, already updated, well before then, so I won't be able to review it for a while. Normally I do not blog until I add papers to the site. Time for bed! [10:37 pm, Monday, Nov 1]

[This section below for about two pages written Sunday, October 24, 10 am] :

Finally the weather is going to improve soon in the southern California region where I live (since late 1972). Normally in October you find consistently sunny days, many of which are the "Indian summer" type. This year is quite different. At the end of September we had very hot days; in fact, Monday, September 27th was the record high for our area (I believe 111 or 113 degrees). But the weather changed in early October so that we had constant overcast and even rainy conditions. Tuesday, October 19th was a lousy rainy day of .61 inches locally (I worked outside in it!). I believe it was a big cutoff low. It rained a bit on Thursday, on Saturday, and it will rain tonight. Sunny and warmer conditions will start tomorrow for a brief period, but it'll get cooler and cloudier again by the Halloween weekend. So it is a strange October this year. Perhaps it is just an anomaly but it might just be an indicator of a general climate change. I don't know.

Incidentally, a correspondent of mine plans to visit me next Saturday, the day before Halloween. I happen to be off that long weekend, Friday thru Sunday. Gustavo is a composer from Bogotá, Columbia. Golden State Pops Orchestra will be having their

Halloween Fright Night 8 Saturday evening in San Pedro at the Warner Grand. If Gustavo is willing to go, I'll treat him to the concert. It will not be of the same massive nature as Fright Night 6 in 2008 when various conductors (including Bill Stromberg) did their thing (including a suite from Herrmann's *Mysterious Island*). The upcoming one will be a bit tamer considering the economic realities since 2008 due to the ongoing Great Recession. Here is quote from the GSPO site:

"Special guest, internationally-known film and orchestral conductor Jeffrey Schindler, will conduct Erich Wolfgang Korngold's *Tomorrow, Op. 33* featuring his wife, mezzo-soprano Bonnie Snell Schindler. Also on the bill is *The Gravel Road* from *The Village* by James Newton Howard featuring violinist, Mark Robertson. Mark is the soloist from the soundtrack and his second solo turn will feature *Concerto to Hell* from *Drag Me to Hell*, composed by Christopher Young."

It should be nice. I'll write a review in this blog if we go. The admission is quite reasonable at \$25 (\$15 for seniors).

I still haven't purchased any film music cds yet (over a year and a half!) but I just put in an order at Amazon for three television dvd boxes.

-Dragnet 1968: Season Two	\$31.99	1	\$31.99
-Checkmate - The Complete S...	\$32.99	1	\$32.99
-"Thriller: The Complete Series"	Boris Karloff; DVD;		\$55.99

Except for the Dragnet, the prices are phenomenally great, especially for the Thriller. There must have been a great demand for it since that set hasn't been shipped yet. I should be getting Dragnet and Checkmate by Monday. If I particularly like any of the Dragnet original scores by Lyn Murray for that season, I will order the written scores from the University of Wyoming's American Heritage Center (AHC) located in the Lyn Murray Papers. From what I could tell, the Season One Dragnet scores are not there (that I can tell so far) but the Season Two scores indeed are. The url for AHC is as follows:

<http://rmoa.unm.edu/docviewer.php?docId=wyu-ah02928.xml>

I briefly discussed AHC in my recent short paper, "Resources and Herrmann Research," for the upcoming Journal of Popular Music History (special double issue with Bernard Herrmann highlighted, out in time for the Herrmann centenary in late June 2011) that will eventually be part of its own book format in 2012 (both from Equinox based in Great Britain). I also wrote a much larger paper, "The Deleted Music and Scenes from *Journey to the Center of the Earth*," for the same two formats. I discussed this below in one of my posts to Talking Herrmann. The editor is Edward Green who told me that, as far as he can tell, it will be the "only game in town" when it comes to a collection of essays by a set of first- rate scholars and fans honoring Herrmann on his 100th year. I

was approached first in June 2009 but my initial essay-project concept was declined for various understandable reasons (I wanted to orchestrate several of the Box 109 sketches). I was busy anyway so I didn't mind. But I was approached again in June of this year to see if I could come up with something. Ed wanted the hole filled in regards to a Herrmann fantasy film (that general area was not being approached by the other eight authors). Ed said I could also do the Resources short section that I wanted to do in terms of Herrmann research if I also did a fantasy topic. I finally came up with the project of writing about my favorite Herrmann fantasy film, JTTCOTE. I always bemoaned how much of the music was edited out and that the film itself was heavily edited, so I decided to focus on that. I managed to find a screenplay (but only one version) thru eBay because that screenplay was not available for free in various Internet sites, for some reason. I mean, you can find a fair number of Herrmann screenplays on free sites, including DTESS, but so far I never came upon JTTCOTE. I wanted to go to Fox music to research the various screenplays, music recording logs (etc.) but was denied access. Fox, like Universal Studios, is not a researcher-friendly place! Perhaps many years ago it was but certainly now it is a strongly conservative organization (Murdoch bought the company, you know, and he owns the controversially-slanted Fox News). However, I managed to be able to get a screenplay, cue sheets, and other information necessary to do my essay. And of course I already had the full music score.

Below is the link to the CinemaScore & Soundtrack Archives site that began in 2008, I believe:

<http://www.runmovies.eu/>

And immediately below is the Facebook link:

<http://www.facebook.com/pages/The-CinemaScore-Soundtrack-Archives/96739800674?v=info#!/pages/The-CinemaScore-Soundtrack-Archives/96739800674?v=wall>

Ideally it would be great if they freely made available each and every article from each issue. Perhaps that is the ultimate plan. I don't know. At this date, however, there are currently several analyses available. One is "Notes on *Dragonslayer*" by Bill Rosar that was meant for a planned cd booklet that never materialized; one on Disney animation productions titled "Melody Time" by Ross Care (I haven't heard from him in many years); one on 2001 by Kirk Henerson; and one long paper on the *Alamo* by Ken Sutam. Also there are many interviews (over a hundred) such as one of Bronislau Kaper, and many cd reviews.

Song of Bernadette Music by Alfred Newman.

If my notes are correct, Newman composed the score between 3/29/43 and 9/13/43, and Ed Powell orchestrated it. The score was recorded November 12, 1943. I do not have the full score but I did research many years ago the conductor score of normally three to four staves. There are no cue titles for most of these cues. I named the ones in brackets.

-“Main Title” [Reel 1/1] 3/2 time, 38 bars. “Santa Maria” opening. Initially there are three staves of music information. The middle staff is comprised of the woodwinds *8va* and some brass playing *forte* Line 1 Db/Fb/Ab (Db minor) half notes sounded three times to (Bar 2) same Db/Fb/Ab whole notes to Db/Fb/Ab half notes to (Bar 3) middle C/Eb/Ab (Ab maj) half notes played 3X to (Bar 4 in 4/2 time) Db/F/Ab (Db maj) whole notes tied to whole notes and tied to (Bar 5) half notes and 8th notes. The bottom staff in Bar 1 represents the organ and more brass and lower wood winds. We find Great octave Db/Ab/small octave Db/Fb/Ab half notes sounded 3X, and so forth. After a half rest in Bar 2, the chime sounds Line 1 Ab whole note, and the timp is rolled on Great octave Ab whole note tied to quarter note next bar. After a half rest in Bar 4, the strings come into play. Violas and cello play Line 1 (Line 2 for violins) half note tied to quarter note up to Line 2 (Line 3 for violins) Db to Eb quarter notes up to Ab quarter note tied to (Bar 5) half note to C/F/Ab (F min) tenuto half notes to Db/F/Ab (Db maj) tenuto half notes to Db/F/Bb (Bb min) tenuto half notes to (Bar 6 in 3/2 time) Line 1 B/Line 2 Gb/Bb whole notes to C/Eb/Ab half notes. Bar 5 shows four staves now. The third one from the top is the harp playing “6” sextuplet 8th note figures of ascending notes Great octave F-small octave C-F-Ab-middle C-F (crossbeam connected) up to Ab-Line 2 C-F-Ab-Line 3 C-E 8ths, and so forth.

The Bernadette theme starts in Bar 13 in 3/4 time in the key signature of one flat (F maj). Violins I on the top staff sound *mf espr* Line 2 C up to F to G quarter notes legato up to (Bar 15) Line 3 C dotted half note to (Bar 16) D quarter note to C dotted quarter note down to Bb 8th up to (Bar 17) C dotted half note, and so forth. The middle staff (primarily strings but also horns) is bowed trem on small octave A/middle C/F/A dotted half notes to (Bar 15) same dotted half notes to (Bar 16) G/middle C/E/Bb dotted half notes. Violins II in Bar 15 enter in on Line 2 C quarter note to D dotted quarter note up to F 8th to (Bar 16) E dotted half note. The bottom staff shows Great octave and small octave C dotted half note tied to dotted half notes next three bars.

Skipping to Bar 36 in 4/2 time (the F maj key signature here is now canceled) we come to the foreword about Bernadette Soubirous. The organ (bottom staff) is still tied from the previous bar on Contra-octave B/Great octave F/B/small octave D/F#/B half notes (B min) to Great octave E/B/small octave E/G/B (E min) half notes tied to whole notes to (Bar 37 in 3/2 time) Contra-octave B/Great octave F#/B/small octave D/F#/B dotted whole notes to (end Bar 38) Great octave E/B/small octave E/B whole notes > *pp* and held fermata. After a half rest in Bar 36, the middle staff shows middle C/G/Line 2 C/E/G tenuto half notes played 3X to (Bar 37) Contra-octave B/Great octave B/small octave D/F#/B whole notes to half notes to (Bar 38) E/B/small octave E/G#/B whole notes held fermata. The top staff in end Bar 38 shows Line 1 E whole note held fermata,

and then the violins play E/B/Line 2 E/B/Line 3 E half notes held fermata. So the cue ends on the E major tonality (E/G#/B).

[Morning & Arising] [Reel 1/2] *Lento* in 6/4 time, 91 bars.

[3 Girls Running Thru Woods] [Reel 2/2] *Allegro* “*Scherzo*” in C time, key signature of G maj (1 sharp).

In the middle staff, strings play just an 8th note chord of small octave G/Line 1 D/G/B/Line 2 D/G (G maj) followed by rest marks. After an 8th rest, the bottom staff sounds Great octave G/small octave D/G/B/Line 1 D 8ths (followed by a quarter and half rest). After a quarter rest on the top staff, bassoons and oboes play small octave G/Line 1 D/G/G 8ths to same 8ths (crossbeam connected) to small octave B/Line 1 D/G/Line 2 D 8ths sounded twice (crossbeam connected) to middle C/E/G/Line 2 E (C maj) 8ths sounded twice (crossbeam connected). They continue in Bar 2 on Line 1 Eb/A/Line 2 C/G 8ths sounded twice to D/G/Line 2 C/A 8ths to D/F#/C/A 8ths to D/G/B/Line 2 V *rinforzando* 8ths. Then the running scene commences. After a half rest in Bar 2, violins play descending 16th notes Line 2 G-F#-E-D (connected as a figure by two crossbeams) to C-Line 1 B-A-G 16ths. After an half and 8th rest, the flute plays Line 3 D-E-D legato 8ths to (Bar 3) C dotted 8th down to Line 2 B 16th to A quarter note tied to 8th note up to Line 3 C-D-C legato 8ths to (Bar 4) Line 2 B dotted 8th up to D 16th down to Line 2 G quarter note tied to 8th to B-C-B legato 8ths. In Bar 3, the clarinet plays Line 2 E half note legato to D half note. In Bar 4, the horn plays Line 1 E to D half notes. Violins in Bar 3 now play Line 1 F#-A-E-A 16ths to D up to Line 2 C down to B to A 16ths up to Line 2 D-E-F#-E 16ths to G-F#-E-D 16ths to (Bar 4) Line 2 G down to Line 1 G up to Line 2 F# down to Line 1 G 16ths up to the next figure of Line 2 E down to Line 1 G up to Line 2 D down to G, and so forth. The cello or celli in Bar 3 play ascending 8th notes Great octave D-A-small octave D-A, and then the violas play small octave D up to A up to Line 1 D up to A 8ths.

Skipping to Bar 17 in 6/8 time, we come to the “Pastorale” music and the passing the time of day. The oboe on the top staff plays Line 1 Bb up to Line 2 Eb to F (natural) legato 8ths (crossbeam connected) up to Bb tenuto 8th to Line 3 C-Line 2 Bb-Ab-G 16ths to (Bar 18) F-G-Ab 8ths to B dotted 8th down to F 16th up to B 8th. Then the flute takes over the same pattern of Bar 17 in Bar 19. The second staff in Bar 17 represent the horns playing tenuto dotted half notes small octave Bb/Line 1 Eb/G (Eb min) to (Bar 18) C/Eb/Ab tenuto quarter notes to small octave Bb/Line 1 Db/G 8ths to Ab/middle C/F dotted quarter notes to (Bar 19) Bb/Line 1 Eb/G tenuto dotted half notes. The bassoon in Bar 17 plays small octave Eb dotted half note (repeated next two bars). Bar 32 starts the beautiful Antoine & Bernadette music and scene in 3/4 time. Violins II play Line 1 A tenuto 8th note legato to G 8th note (crossbeam connected) to D/F quarter notes down to small octave B/Line 1 D tenuto 8ths to same B/D tenuto 8ths to (Bar 33) B/F# 8ths to C#/E 8ths to D unison quarter note to D/F# to D/F# tenuto 8ths. Etc. There is a hint of the “Vision” “6” sextuplet 16th note figures in Bar 48 with the strings playing Line 1 Eb/G/Line 2 Eb to D/Ab/Line 2 D to Eb/G/Eb 16ths to D/G#/D to C#/A/Line 2 C# to D/G#/D 16ths (all part of the first “6” figure. If we separate the strings in going to the second “6” figure we have the top notes showing Line 2 C#-D-C# to D-Eb-D 16ths. The

middle line shows Line 1 A-G#-A to Ab-G-A. The bottom line shows C#-D-C# to D-Eb-D 16ths. Etc.

[The Vision] [Reel 3/1] C time, 68 bars.

In Bar 1, the violins play Line 3 D up to G to A quarter notes up to Line 4 D quarter note tied to half note next bar back down to Line 3 D up to G quarter notes to (Bar 3) A quarter note to Bb dotted half note tied to dotted half note in Bar 4. Apparently there are b=voices in Bar 3 after a half rest of Line 2 Eb/Gb half notes to (Bar 4) G whole note and also below that C#/D quarter notes. After a quarter rest in Bar 4, flutes play rapidly ascending 32nd notes small octave A/middle C/E to Bb/Db/F to B/D/F# to middle C/Eb/G to C#/E/G# to D/F/A to D#/F#/A# to E/G/B (all 8th chords are connected as a figure by three crossbeams). Then the next figure shows F/Ab/Line 2 C to F#/A/C# to G/Bb/D to G#/B/D# to A/C/E to Bb/Db/F to B/D/F# to Line 2 C/Eb/G (connected by three crossbeams) to next figure of Line 2 D/F/A to Eb/G/Bb to F/A/Line 3 C to Eb/G/Bb and so forth. In Bar 5 in 12/8 time, the flutes then play descending 32nd notes from Line 1 B/Line 2 E/A to A/D/G (etc.) to a legato trem (or “shakes” in old parlance) between small octave Bb/Line 1 Eb/G and Cb/Fb/Ab 8ths (notated like the fingered trem of the strings) and then two “6” 16th note figures follows. After a half rest in Bar 5, strings show up to play *pp* 9-note figure (three triplet 16th figures). We find Line 1 G/Line 2 E to Ab/D back to G/E to next triplet subdivision figure of Ab/Line 2 D to G/E to Ab/D to next triplet figure of A/Line 2 C# to G#/D to A/C# 16ths. Then the strings play the next figure.

Skipping to Bar 27 we come to the climax as she first sees the Lady. The key signature is 5 sharps (B maj/G# min). The strings and woodwinds on the top staff play small octave B/Line 1 D#/F#/B/Line 2 D#/F#/B (B maj tonality) whole notes tied to half notes and 8th notes next bar (followed by an 8th and quarter rest). The harps play descending “6” 16th note figures of Line 3 G#/B to F#/A to D#/G# to Line 2 B/Line 3 D# to G#/B to F#/A (connected as a figure by two crossbeams) and played 4X (repeated next three bars). I believe the celeste playing contrary motion (ascending) “6” 16ths small octave B/Line 1 D# to D#/F# to F#/G# to G#/B to B/Line 2 D# to D#/F# (played 4 X per bar). Low strings and woodwinds on the bottom staff play Contra-octave and Great octave B rinforzando whole notes tied to 8th notes next bar. A Bernadette theme is played starting in Bar 28 by the violins and I believe violas Line 2 F# whole note tied to quarter note next bar up to B up to Line 3 C# quarter notes up to F# quarter note tied to half note in Bar 30 down to line 2 F# up to B quarter notes to (Bar 31) C# quarter note to D dotted half note tied to half note next bar, and so forth.

[Bernadette’s Account of the Lady] [R3/2-3/3] C time, 68 bars, key signature of G major (1 sharp).

The “female voices” on the top staff play small octave B/Line 1 D/G whole notes to (Bar 2) B/Eb/F half notes to small octave A/Line 1 E/F# half notes, and so forth. The flute plays the Bernadette nine-note motif of Line 2 B quarter note down to D up to E quarter notes to F#-G 8ths to (Bar 2) G#-A-B-Line 3 C quarter notes under the legato phrase to (Bar 3) B quarter note down to D to E quarter notes to F#-G 8ths to (Bar 4) G#-A quarter notes up to Line 3 E to D quarter notes. The harp plays softly triplet value 16th note figures (two triplets per figure) of small octave B up to D up to G back to B-D-G

(this six0note figure is played 4X and repeated next four bars at least. Violins are bowed trem on Line 1 G/B/Line 2 D whole notes to (Bar 2) F/Line 2 C/Eb half notes to F#/A/Line 2 E half notes. Etc.

[Bernadette Continues Story] [R3/4] 14 bars

[Neighbors Bring Food] [R4/1] 6/4 time, 61 bars.

[Marie Runs for Mother] [R4/2] 36 bars

[Bernadette Tells Antoine About the Lady] [R4/2A] 94 bars

[Crowd Follows Bernadette] [R5/2] 44 bars

[Doctor Speaks to Mayor] [R6/1] 47 bars

[Mayor & Prosecutor Call on the Father] [R6/2]

[Send for Two Policemen] [R6/3] 3 bars

[The Arrest] [R6/4] C time, 13 bars. The middle staff in Bar 1 (clarinets/brass) sound *sf* > *mf* Line 1 C/Eb/Gb/Bb whole notes tied to (Bar 2 in 3/4 time) dotted half notes. Note that this is the C half-dim 7th tonality (Herrmann loved using the half-dim sevenths). The bottom staff shows Great octave Eb/small octave C/Gb/Bb whole notes tied to dotted half notes next bar. After a half and quarter rest in Bar 1, the top staff (violins) show Line 3 F *rinforzando* 8th to Eb 16th (followed by a 16th rest). After an 8th rest in Bar 2, the violins [directive of “moss-rubato (hold back)"] play F to Eb 16ths to F-Eb-F “3” triplet value 8ths to next triplet value figure of Eb *rinforzando* 8th (triplet value) to F 8th (followed by a triplet value 8th rest) to Eb 16th). Etc.

[Bernadette Tearful] [R7/1]

[Knock on Door] [R7/2-8/1] 47 bars

[Crowd at Marsabielle] [R8/2] 3/4 time (9/8 for the strings playing the “9” 16th note figures).

Strings sound *pp* triplet figures (three sub-divisions per figure, three figures per par in 9/8 time, four figures per bar in 12/8 time). WE find the strings playing Line 1 Ab/Line 2 D to G/Eb back to Ab/D triplet 16ths to next triplet sub-division of G/Line 2 D# to F#/Line 2 E to G/D# to next sub-division of F#/E to G/D# to F#/E triplet 16ths. Then they play the next full figure of G/Line 2 Eb to Ab/D to G/Eb to next sub-division of Ab/D to G/Eb to Ab/D to next sub-division of A/Line 2 C# to G#/F to A/C#. Then they play the third full figure of G#/D to A/C# to G#/D to next sib-division of A/Db to Bb/C# to A/Db to next one of BB/C# to A/Db to Bb/C# (I believe that’s the c# and not

the C natural). After an 8th rest, the oboe plays *mp* Line 2 D up to G quarter notes to A 8th to (Bar 2 in 4/4 time) Line 3 D dotted half note to C quarter note decrescendo tied to 8th note next bar. The bass clarinet in Bar 2 plays small octave BB up to Line 1 Eb to F quarter notes up to Bb quarter note tied to 8th note next bar. Meanwhile the strings in Bar 2 in 12/8 time continue the 9-note figures on Line 1 A/Line 2 C# to G#/D to A/C# 16ths to next sib-division of G#/D to A/C# to G#/D 16ths to next sub-division of G/Line 2 Eb to Ab/D to G/Eb 16ths, and then to three more figures in that bar (various notes). Voices in Bar 2 sing small octave G/Bb/Line 1 Eb whole notes tied to whole notes next bar to (Bar 4) G/Bb/Line 1 D whole notes tied to next two bars. The oboe is distinctly heard starting in Bar 9 playing various figures. After a quarter rest, we hear Line 2 C# rinforzando 16th down to Line 1 B 16ths (followed by an 8th rest) to another such C#-B 16ths figure to “6” sextuplet 16ths C#-B-C#-B-C#-B. After a quarter rest in Bar 10, the oboe then plays Line 2 D rinforzando 32nd note down to Line 1 A# double-dotted 8th (followed by a dotted 8th rest) to C#-B 32nd notes to “6” 16ths figure of C#-B-C#-B-C#-B. The strings continue the 9-note 16th figures. IN Bar 11 the bassoon is featured. After a half rest, the bassoon sounds *mp* Line 1 G#-A-Bb-A legato 16ths figure to next figure of 8th note “^” value rest to Line 2 C-Line 1 B-Fx-G# 16ths to (Bar 12) Line 1 Bb dotted 8th (“6” value) to G#-A-Bb “6” value 16ths to next “6” figure of G-Ab-G-Gb-F-Gb, and so forth. People start kneeling by Bars 14-15 as there is an “emotional prelude” of the music. The strings are bowed trem in bar 14 on Line 2 C#/F#/A/Line 3 C# dotted half notes to B/F#/B/D (or D#??) quarter notes tied to half notes next bar to C#/E#/G#/Line 3 C# half notes bowed trem. The climax occurs (as in the R3/1 cue) in Bar 21. Voices and woodwinds play small octave B/D#/F#/B/Line 2 D#/F#/B whole notes tied to whole notes next two bars. The harps playing the repeated descending “6” 16th figures, the celeste on ascending “6” figures, and so forth. The glock is added in Bar 23 playing ascending “6” figures. The voices sing the Sancta Maria theme starting in Bar 34.

[Antoine Hears Voices] [R9/1]

[Antoine Calls People Back] [R9/2] 3/2 time, 14 bars, :40 duration. Key signature of Ab maj/F min (4 flats). The top staff sounds *fff* Line 2 Cb/Eb/Gb sforzando-marked half notes tied to quarter notes (followed by a quarter rest and half rest). The middle staff shows Line 2 Cb/Eb/Gb/Line 3 Cb half notes trem down to Line 1 Gb/Cb/Eb/Gb half notes trem down to Eb/Gb/Line 2 Cb/Eb half notes trem. The bottom staff shows strings and woodwinds on Great octave Cb/small octave Cb/Gb whole notes tied to quarter notes > *p*. In Bar 2, the top staff is now showing the voices singing “San-cta-ma” on small octave Eb/Gb/middle Cb half notes sung three times on “San-cta-ma” to (Bar 3) Fb/Ab/Cb whole notes to Fb/Ab/Line 2 Db half notes as “Ri-A” to (Bar 4) Gb/Cb/Eb half notes to Ab/Cb/Eb half notes to Gb/Bb/Eb half notes on “Ma-ter-de” to (Bar 5) Ab/middle C/Eb whole notes tied to quarter notes as “I” (followed by a quarter rest). The middle staff in Bar 5 has the distinctive religious feel of descending 8th note figures Line 2 Ab/Line 3 Ab 8ths to Bb/Line 3 Db/G 8ths to Ab/C/F to G/Bb/Line 3 Eb 8ths (crossbeam connected) to next four-note figure of Ab/Line 3 C/F to G/Bb/Line 3 Eb to F/Ab/Db to Eb/G/Line 3 C (crossbeam connected) to next figure of F/Ab/Line 3 Db to Eb/G/C to Db/F/Bb to C/Eb/Ab.

[Mother Runs from House With Baby] [R9/3]

There is a nice climax starting in Bar 20 in 3/2 time where the brass and woodwinds play *cresc molto* the Sancta Maria theme while tutti strings play forte rapid legato 16th notes figures. The strings play Line 3 C#-D-C#-D 16ths (connected as a figure by two crossbeams) to C#-D-D#-E 16ths to E#-F#-E#-F# 16ths to E#-F#-F#-G# to A#-B-A#-B to B#-Line 4 C#-Cx-D# to (Bar 21) Line 3 E-F-E-F 16ths to E-D#-E-D# 16ths to E-D#-C#-Line 2 B to A#-B-Line 3 C#-D 16ths to D#-E-D#-E to D#-E-E#-F# 16ths. The second staff (woodwinds) show Line 2 F#/A/Line 3 C# half notes (also 8va bassa) to E#/G#/Line 3 C# half notes to F#/A#/C# half notes (all chords are tenuto-marked) to (Bar 21) G#/B/E whole notes to F#/B/D# half notes to (Bar 22) E/G#/C# half notes to F#/A/C# half notes down to D#/G#/B# half notes to (end Br 23) E#/G#/C# (C# maj) dotted whole notes held fermata. The brass in the third staff show in bar 21 Line 1 F#/A/C# (F# min) tenuto half notes to E#/G#/Line 2 C# (C# maj) tenuto half notes to F#/A#/C# (F# maj) half notes to (Bar 21) G#/B/Line 2 E (E maj) whole notes to F#/B/D# (B maj) half notes to (Bar 22) E/G#/Line 2 C# (C# min) half notes to F#/A/C# (F# min) half notes to D#/G#/B# (G# maj) half notes to (end Bar 23) E#/G#/Line 2 C# (C# maj) whole notes held fermata. You can easily play these chords on your keyboard.

[Father Gives Credit to Bernadette] [R10/1] 3/2 time, key signature of Bb maj /G min (2 flats). More of the oft-used Sancta Maria theme. Horns and woodwinds on the second staff play small octave Bb/Line 1 Db/F (Bb min) half notes to A/middle C/F (F maj) half notes to Bb/D/F (Bb maj) half notes to (Bar 2) C/Eb/Ab (Ab maj) whole notes to Bb/Eb/G (Eb maj) half notes to (Bar 3) A/middle C/F (F maj) half notes to Bb/Db/F (Bb min) half notes to G/A/Line 1 E half notes to (Bar 4) A/middle C/F whole notes tied to quarter notes.

[L'Heure Etait Venue] [R10/2]

[In the Grotto] [R10/3] C time, 34 bars. The oboe D'amour is used in this cue.

[Father Peyramale Asks Bernadette To Renounce] [R11/1] 27 bars

[O Vous, Qui Sur Teere] by Moreau. [R11/2]

[Bernadette Leaves Home with Father Peyramale] [R12/1] 5/2 time, 37 bars. Woodwinds in the second staff play Great octave G/small octave D/G/Bb/Line 1 D (G min) half notes to same dotted half notes to quarter notes to two half notes to (Bar 2 in 3/2 time) Great octave D/A/small octave D/F#/A/Line 1 D (D maj) whole notes up to Great octave G/small octave D/G/B/Line 1 D half notes tied to (Bar 3) whole notes in 4/2 time and tied to whole notes again and tied to (Bar 4 in 4/4 time) half notes and quarter notes.

[Nous Voulons Dieu] by Moreau [R13/2]

[Newspaper on Bernadette] [R13/3] 37 bars. Note: the first 19 bars were not used. The F# maj (F#/A#/C#) half note chord is first heard (in Bar 20 in 3/2 time) to E maj (E/G#/B) whole notes.

Bernadette & Father Peyramale] [R14/1] 119 bars

[Bernadette Bids Goodbye to Family] [R14/2] 129 bars

[Covent Scene] [R15/1]

[Vespers (Unbelieving Sister)] [R16/1] 31 bars

[Sisters Sewing & Bernadette Faints] [R16/2] 31 bars

[Adoremus Te] [R16/3] 2:14 duration

[Procession to Lourdes (L'Heure Etait Venue)] [R17/1 + 2]

[Father Peyramale Arrives at Bernadette's Bedside] [R17/3] 107 bars

[Exit Music] 29 bars

Talking Herrmann Posts:

Talking Herrmann: Battle of Neretva / Naked and the Dead

Reply by: Bill Wrobel

Personally I do not feel sad that *Devil & Daniel Webster* has been canceled. It would not be a crowd pleaser and it would not sell well. But Steiner's *Adventures of Don Juan* is indeed an excellent choice, and I believe it will be a crowd pleaser (great, vibrant music) and should sell well (terrific title recognition), perhaps as well or better as the King Kong release--although this Great Recession has dampened the urge of many people to spend on discretionary items. I will definitely buy it right away, although I had my doubts if I would buy D & DW right away...

Personally I would rather have a complete score, not a mere suite, of Naked & the Dead than the other way around, as planned. Much more interesting score involved with the timbre sonorities. Not quite as full-orchestra bombastic as Neretva in repeated cues. "The Snake" cue is far more fascinating to listen to than, say, "Nazi Attack." Besides, N & D had virtually no exposure while Neretva already has ample exposure.

Now: I just finished a paper on the deleted music and scenes from Journey to the Center of the Earth. The movie was quite heavily edited, and nearly 13% of Herrmann's music was tossed into the abyss like Professor Lindenbrook's torch down the chimney of Mount Snaeffels-Jokull. I think a fully restored JOURNEY would be a better choice than Neretva. Again, greater name recognition and much better music overall--a cult status movie and score (unlike Neretva!). Considering the Great Recession realities, it might make better sense to go with a hit (also like Don Juan, already in the works) such as Journey than a fully restored Neretva.... Of course there is already an O.T. of JTTCOTE, but except for the "Finale" none of the deleted music is in there. Only the complete (as intended) "Sunrise" cue was restored by Herrmann himself in the 1974 London/Phase 4 recording.

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva / Naked and the Dead
Reply by: Bill Wrobel

So nobody found the stereo master tapes of *Naked & the Dead* yet?? I thought there was a rumor that they were found. Well, just as well, then, that you guys are going to fill that gap in the Herrmann LP/disc output. More info:

RKO's "The Naked and the Dead," recorded May 13/14/17
at Stage 7, Hollywood, Samuel Goldwyn Productions. Prod # 436. Channel: Stereo. Type of recording: stereo scoring. Crew call 8am. Company call 10am. On May 13 at 10:17am began R1pt1 "Prelude B." At 11:20am, R14P3 "Finale," R1 pt 4 "War," R13 pt4 "The Fall." 12:27 Lunch. Back from lunch at 1:27pm. etc. Finished at 4:44pm. ETC.

Herrmann composed it March 7-April 14 '58 --about a year and a half before JTTCOTE. This period of the late Fifties to mid-Sixties was his height of creative output.

Short "Title A" and "Title B" were not recorded, and "Prelude A" was not used.

"Prelude B" : [i]Allegro con brio[/i] in C time, 41 bars, 1:24. Quarter note=120.
-3 cls, 3 bass cls., 2 Fags (bassoons), C.Fag., 8 horns, 6 Bb tpts, 6
Pos, 4 Tubas, 2 Timp, 2 cymbals, Tam Tam, 2 B.drs (small & large), Hammond Organ.
Good cue to have when you wake up in the morning in lieu of a hot cup of coffee!
"Invasion," however, is not as handy then. Ponderous, heavy-handed cue!

"The Snake" [R 9pt2] [i]Moderato[/i] in 2/4 time first three bars, then
[i]Allegro con feroce[/i] (when the snake actually bites), 58 bars, 1:58. Indeed, a
relentless cue of agonizing desperation as the marine gets bitten by a poisonous river
snake. Favorite Herrmann device here of simultaneous (and dissonant) overlaying of
minor chords such as G minor (G/Bb/D) and Ab min (notes Ab/Cb/Eb) followed by

progressively rising minor 2nd chords. So in Bar 6, Pos I-II-III play Ab min to A min while Pos IV-VI play G min to Ab min, then (in Bar 7) first Pos then play A min to Bb min, while altri Pos play Ab min to A min, and so forth. Another good cue for breakfast without coffee. Definitely keep that one.

Also keep "Prayer & Rescue," one of my favorite cues in the score, especially starting Bar 22, the *Vivo* section. Horns I thru IV (muted) started the repeated four-note motif followed by (Bar 23) horns V-VIII that are "open" and also stopped (+ sign over each note). Then soon two trumpets in "hard" mutes play the motif, then two trumpets in "mega" mutes, and then 2 trumpets in "cup" mutes. Normally you cannot find that muting item in that lexicon--"mega", or was it "hard"??? I have to check my notes and reboot my memory! I believe a trumpet player on this board long ago discussed that unusual description, wondering precisely what Herrmann meant by that term. Then the trombones come into play similarly. Anyway, I believe you hear the same motif and special effects in "The Barge" cue much earlier.

"The Pass" is an interesting one to hear (similarly "The Buzzards"). Again nice interplay of timbre and muting effects. Makes the music interesting, not boring at all. "Wilson's Death" shows excellent orchestral color and vitality here. "The Fall"-- I could visualize this cue placed in JTTCOTE somewhere...

"The Fog" is nice. I love it when Herrmann emphasizes those 3 clarinets, 3 bass clarinets, and then the bassoon. Nice sonorities. So consider that one. Too brassy or overweighed in the suite is not desired--those luscious low woodwinds should be adequately included.

The wife needs to use the computer!

9-16-10:

Talking Herrmann: Battle of Neretva / Naked and the Dead

Reply by: Bill Wrobel

Thanks for your interest.

It will be a modest-sized paper, one of eight or nine chapters/papers (each by a different author) in a special Herrmann issue of the journal of Popular Music History published by Equinox in the U.K.--just in time for the Herrmann 100th. Then later it will be in its own book format (digital and hard-copy).

<http://www.equinoxjournals.com/PMH>

My detailed essay is titled, "The Deleted Music and Scenes from Journey to the Center of the Earth." I will also write a rather short or sideline "Resources and Herrmann Research" paper. My JTTCOTE paper is essentially done except for my waiting of a few items from various sources. One from eBay is the first or original 1985 vhs-video of the film from CBS/Fox Video (Playhouse Video) that, incidentally, first cost \$59.98 way back in late 1985! I got it for just over two bucks (not adding the \$3 for delivery)!

I need to listen to that tape to see what music is there or NOT there in comparison to the first laserdisc monkeying around of the elements and music tracks later in late 1990. Later vhs-videos were cloned from that awful laserdisc remix. Whoever did the remix messed up the film in one big middle section in terms of the music (overlapping or simultaneous playing of separate music cues). The dvd has exactly the same audio problem (although the visual restoration is superb). I wonder if anyone knows whom did the music remix for the laserdisc???...and how he or they made such obvious goofs???...and let these "mistakes" stay in the finished product???

Also I am waiting for a version of the screenplay to come in the mail. I already have a different (revised) version but need to check see how the first version differs. Most of the music deletions were not due to Herrmann's own hand but due to the final edits of the film. I am not talking about the two deleted Pat Boone songs.

Now: Don't get me wrong. I AM glad the full Battle of Neretva will be newly recorded, but it would not be one of my own personal priorities. I also like Naked & the Dead better as a film and as a score. I would much rather see a full restoration of JTTCOTE. I think it has a far greater name recognition than Neretva, and would sell better, in my opinion. Whereas I would absolutely LOVE to see Steiner's THE LION & THE HORSE be recorded fully--a terrific score, wonderful music by Max. But realistically it has no name recognition and probably would never sell well.

talkingherrmann mailing list

9-17-10:

Talking Herrmann: JTTCOTE
New topic by: Bill Wrobel

Below is an image from an old paperback that shows a scene of the Quartz Grotto that was deleted in the final edit of the movie. There were many such deletions!

Image <http://img201.imageshack.us/img201/6720/bczz1cgkkgrhgookicejllm.jpg>

talkingherrmann mailing list

9-17-10:

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Below is a sample Fair Use page of the intermediary screenplay. This shows the intended (and filmed) scene and dialog that Herrmann originally viewed--and wrote music for. Music from "The Mountain Top" and "Sunrise" was deleted/shortened due to the final edits (such as Lindenbrook's speech to the Count in hiding)....

168 Cont. 59

The Professor gives her a grim look and leaves the room,
slamming the door behind him noisily.

169 TWO SHOT - ALEC AND CARLA

Alec tries to apologize for the rudeness of his professor.

ALEC

You'll pardon him, Madame. He's a
Wee bit excitable.

DISSOLVE TO:

170 OUT

171 EXT. SLOPE OF SNAEFFELS-JOKULL - BEFORE SUNRISE

Climbing up the slope are Lindenbrook, Alec, Carla and
Hans, followed by some heavily burdened ponies. The four
Are in specially designed expedition outfits, a combination
Of mining and climbing clothes.

172 EXT. THE RIM OF SNAEFFELS-JOKULL - BEFORE SUNRISE

The group arrives at the rim of the crater. With a gesture
The Professor indicates for them to halt and be quiet.
From the saddle of one of the ponies he takes a gun
And with it makes a few steps forward and stands
Silhouetted against the brightening sky.

173 CLOSEUP - LINDENBROOK - BEFORE SUNRISE

Holding the gun nonchalantly, he calls out, without any

Theatricality—

LINDENBROOK
Count Saknusseum! Count Saknusseum!
The police can't find you - - not in
Your castle, not in the town. I know
Why not: because you're here. That's
Why you did what you did - - to be here
On this last day of May... Well, we also
Have a rendezvous with the sunrise today.
(there is no answer)
All right, I'll put the gun away - -
(he does so)
and appeal to you as one scientist to another. Come to your senses, Saknusseum!

174 MED. SHOT - THE GROUP, EXCLUSIVE OF LINDENBROOK –SUNRISE

Alec has been looking in all directions for the enemy.
Suddenly, staring at Scartaris, he shouts –
Cont.

talkingherrmann mailing list

Sept 18, 2010:

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Below is an image of Amboy Crater, a location shot used a few times in JTTCOTE when
Alec climbed up the slope, and later when the Expedition group climbed it.

Image <http://img339.imageshack.us/img339/4097/mojavenov09039.jpg>

talkingherrmann mailing list

9-18-10:

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

I believe this old Dell comic cover shows a deleted scene but I'll check later....

Image <http://img59.imageshack.us/img59/4338/jttcotedellcomic.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Note sure if this image-scene was deleted or not. Will check....

Image <http://img688.imageshack.us/img688/363/jttcotebwstill.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

I am not sure about this shot--a deleted scene???

Image <http://img178.imageshack.us/img178/89/jttcotebwatlantis.gif>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Does anybody here know about this old LP??I'd love to have a copy of the audio...

Image <http://img443.imageshack.us/img443/357/recordjourneytothecente.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

You can see a still of Herrmann sitting down in a studio watching a print of JTTCOTE:

<http://content.cdlib.org/ark:/13030/ft7c600696/?&brand=oac>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Is the guy on the left the director of the movie???

Image <http://img823.imageshack.us/img823/5239/jttcotemasonboonedirect.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

I do not recognize this shot. Do you???

Image <http://img178.imageshack.us/img178/9754/jttcotecountalecprof.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

The image below is I believe from the deleted song number Boone did ("Twice As Tall") while taking a warm shower in the quartz grotto:

Image <http://img85.imageshack.us/img85/7996/alecsingingquartzgrotto.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Here is a far better behind-the-scene production shooting view:

Image <http://img202.imageshack.us/img202/7191/boonegrotto-shot.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Here's another shot of that same deep vein, so to speak.

Image <http://img808.imageshack.us/img808/6279/boonegrottoimage2.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Here is a production shot of the Mushroom Forest set:

Image <http://img203.imageshack.us/img203/6947/mushroomforestproductio.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Here's another Mushroom Forest production shot:

Image <http://img409.imageshack.us/img409/685/mushroomforestprodshot2.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Another Boone Rose Quartz Grotto shot:

Image <http://img269.imageshack.us/img269/2632/boonegrottoimage3.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Here is another Mushroom Forest production shot:

Image <http://img413.imageshack.us/img413/6172/mushroomforestprodshot3.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Here is the JTTCOTE lobby set:

Image <http://img201.imageshack.us/img201/8385/jttcotelobbyset.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Carla, Gertrude, and duck admirer.

Image <http://img843.imageshack.us/img843/7650/carlaandgertrude.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Here is a sample title page of the "Twice As Tall" song that was quickly deleted in the final edit of the movie--although that Pat Boone number WAS included in advance prints of the film for initial exhibition.

Image <http://img85.imageshack.us/img85/8230/r11ac.jpg>

talkingherrmann mailing list

Talking Herrmann: JTTCOTE
Reply by: Bill Wrobel

Eh, this is a deleted scene from the final edit of the movie. It is the beach scene of the Underworld Ocean. I believe the location shot back then for this excised scene was the beach near UCSB. That redhead is of course Carla Goetaborg, feeding the Underworld beach birds. Yes, that is a box of Cheerios she is holding but of course this is just a production shot.

The Expedition learned their lesson the first time around, and decided to raft back to the beach. They built that long pier and constructed (out-of-view here) a large mushroom forest stalk barrier entrance so that the "Dimmies" (Dimetrodons), as they call them, cannot bother them as Hans fishes for food. Hans also guts the fish, and cooks the fish for them (and washes the dishes). When the coast is clear, and the Dimmies go in to sleep in their big holes, the Expedition retreats into the mushroom forest to sleep quietly as well (Lindenbrook doesn't want to hear the annoying crashing waves of the Underworld Ocean). Hans tucks them into bed (except for Count Saknusseumm, who doesn't usually sleep—unless he gets salt in his eyes). After a lot of complaining from the Count for staying there so long, the leader of the Expedition (Professor Lindenbrook), tired of such whining, decides to lead the explorers back into the raft (once Hans pulls it to the water's edge) and venture off into the unknown.

But they edited out that whole section of about 22 minutes and just cut to the final raft scene. Adding insult to injury, they even cut Alec's "Faithful Heart" song...

Image <http://img441.imageshack.us/img441/6131/r17a.jpg>

talkingherrmann mailing list

9-19-10:

Talking Herrmann: JTTCOTE

Reply by: Bill Wrobel

Thanks, Dejael. You can ask him if he knows why they cut BOTH songs (including the "Faithful Heart" one in the raft scene). Personally I feel that "Twice As Tall" song number probably would've been out of character with the rest of the movie, and best deleted, but I wish they had found the deleted scene and added it to the dvd. I wish someone had a copy of one of those initial advance prints that did indeed include that production number and, I assume, Faithful Heart. It is likely the latter was not even in the advance initial release prints....

Now: Below is my hand-copy of "The Count and Groom" cue for educational viewing. It is a good example of a cue that needs restoration because the final two Bars 7-8 were deleted. Apparently Herrmann watched an initial version of that scene that was several seconds longer (either at the beginning, most likely, as they were walking up to the rim of the crater, or perhaps at the ending). But the scene was shortened by those seconds in the final edit of the picture.

In the edited cut we hear (in end Bar 6) the four stopped (+ sign above the notes) horns distinctly heard. But if the cue went longer we would hear the low or deep resonance clarinets and bass clarinets sounding lowest register D (written E) whole note tied to whole note in 4/2 time. The timp would again we trill rolled on small octave D tied notes. After a half rest, the "Pos" (trombones) I-II-III would play small octave Ab/Line 1 Cb/Eb (Ab minor tonality) half notes to G/Bb/Line 1 D (G minor) whole notes tied to double-value whole notes next bar held fermata.

Image <http://img408.imageshack.us/img408/3251/imgpa.jpg>

talkingherrmann mailing list

9-20-10:

Talking Herrmann: Battle of Neretva / Naked and the Dead
Reply by: Bill Wrobel

Morgan wrote:

quote: For Neretva, Herrmann borrowed from himself...a little bit more than usual. The DEATH HUNT is the version he expanded, orchestrally, for BATTLE OF NERETVA. In fact, from Gerhardt on, most of the DEATH HUNT performances are from the NERETVA expansion. He mainly doubled up the brass and woodwind and string and percussion forces. So, this "Death Hunt" belongs with Neretva. And as usual, he just took the original DEATH HUNT and scribbled the additions on his manuscript.

There is no self-borrowing there based on what was released in the English version of the film (final edit). I suppose you mean cue V Page 31-59 V Hunt Scherzo ???? When I originally studied the score long ago that specific cue was missing in the batch. Perhaps it was returned later on, so I never caught the connection with On Dangerous Ground and its Death Hunt--plus the fact, as I said, that it was never in the final edit that I saw (and made a cassette copy of). It is supposed to come after cue IV "The Tanks" (tank battle scene) and before cue VI "The Bridge" when I believe it is Ugo who dies.

At any rate, I dug out cue XVII "The Death Hunt" cue title page (page 100) from ODG. Originally written it had 1 piccolo and 2 two flutes, changed later to 3 piccolos in the Neretva version, and so forth on the woodwinds (adding C. Fags, etc). Instead of the original 4 horns we have 8 horns with horns V thru VIII "to be placed apart from the first 4 horns--if possible in opposite direction...Microphones to be placed behind each horn chair" for the Neretva version. It's hard to tell the exact changes in some of the instrumentation since I only have a photocopy, not a more easily read autograph of course where you can better see the changes (added notes, etc). Usually it appears that the darker pen notes are the later changes. He has 2 tubas instead of 1. He made changes in the strings such as (it appears) 6 celli instead of 2, 4 contrabasses instead of 2 (maybe 1). Hard to read. There was no annotation that the changes were for Neretva, otherwise I would've been alerted and included it in my Self-Borrowings paper. Too bad the audio wasn't included in the movie's final edit or even in the LP/cd.

talkingherrmann mailing list

9-20-10:

Talking Herrmann: Heads Up: 'Last Grave at Socorro Creek' (The Virginian) on Encore
New topic by: Bill Wrobel

Notice: Encore Westerns Channel will be showing "Last Grave at Socorro Creek" (episode #191 7th season-16th episode, original airdate 22/Jan/69) from THE VIRGINIAN on Tuesday, September 28 at 4:30 pm. Of course Herrmann wrote the original score.

Curiously, some of that music was already being used as "stock" music in a previous episode aired today, "The Dark Corridor" (original airdate 27/Nov/68).

I liked the score but the electric bass was getting a bit annoying to me after awhile.

- (1) The Virginian (Theme) (M.T.) Percy Faith :43
 - (2) Last Grave at Socorro Creek (C.T.) Herrmann 1:36
 - (3) Burden and Virginian Herrmann 1:00
 - (4) Shiloh Barn Herrmann :31
 - (5) Four Eyes Herrmann :45
 - (6) Socorro - To Comm. # 1 Herrmann :11
 - (7) Socorro - Out of Comm. # 1 Herrmann :15
 - (8) Burden in Jail Herrmann :16
 - (9) Virginian Rides Into Town Herrmann 1:16
 - (10) Hanged Burden Herrmann 1:34
 - (11) Kate and Virginian # 1 Herrmann 1:07
 - (12) Angry Danny # 1 Herrmann 1:32
 - (13) Virginian and Danny Herrmann :22
 - (14) Angry Danny # 2 Herrmann :42
 - (15) Socorro - - To Comm. # 2 :06
 - (16) The Virginian (Theme) (Act Break) Percy Faith :05
 - (17) The Virginian (Theme) (Act Break) " " :05
 - (18) Socorro - Out of Comm. # 2
 - (19) Virginian Draws Gun Herrmann :34
 - (20) Casket Herrmann :39
 - (21) Meeting in Saloon Herrmann :25
 - (22) Gravestone Herrmann :15
 - (23) Kate and Virginian # 2 Herrmann :55
 - (24) Danny in Saloon Herrmann :40
 - (25) Danny and Townspeople Herrmann :26
 - (26) " " " :13
 - (27) Undertaking Parlor Herrmann :39
 - (28) Following the Virginian Herrmann :58
 - (29) Luther Ranch Herrmann :44
 - (30) Kate At Corral Herrmann :13
 - (31) Kate and Virginian # 3 Herrmann :40
 - (32) Kate Kisses Virginian Herrmann 1:39
- ETC.

talkingherrmann mailing list

Talking Herrmann: Heads Up: 'Last Grave at Socorro Creek' (The Virginian) on Encore
Reply by: Bill Wrobel

Good question. At the moment, I do not know for sure. I would have to dig out the lp music and compare it with the actual episode music. I would initially assume at least the majority of it is there except for the tags and lead-ins (etc.)- - to commercial, out of commercial, and so forth. I like the End Title quite a lot--probably the best cue of the score.

This Virginian score was my least favorite of the four Herrmann scored for the series.

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva / Naked and the Dead
Reply by: Bill Wrobel

Jim Doherty:

I forgot to ask when I last posted above--Does that British print include Herrmann's music of the "Hunt Scherzo" that comes after "The Tanks"??? The cue that self-borrows directly from "The Death Hunt" from ODG??? Whatever cassette I have does not have that cue/scene. I recorded it direct from television here in the U.S., so obviously it was the so-called American version.

By the way, after listening to my cassette, boy, that movie was really starting to grate my nerves! What an awful experience. No wonder I haven't had any desire to watch the movie, or minimally to hear the score. Naked & the Dead I can tolerate and even enjoy at sections, but Neretva was consistently bad. I wonder what induced Herrmann to stoop to scoring for such crap??? Done just for the money??? Grabbing what he can at this stage of his career when his services was in low demand? He made a heroic effort to beautify this corpse or make viewing it tolerable, but was it worth it?? Valid questions. The music also gets a bit too bombastic after awhile too.

It's not too late to opt for JTTCOTE instead.....

talkingherrmann mailing list

Tuesday, Sept 21, 2010:

Talking Herrmann: Battle of Neretva / Naked and the Dead

Reply by: Bill Wrobel

Quote:

quote: I'm glad he's not alive to read such garbage.

Oh??? Garbage??? Perhaps your hasty assumption does not stand up to reason. Truth is truth. Opinion is opinion. Case in point: Herrmann self-borrowed excessively. You and John brought this up yourselves in this Topic regarding the Death Hunt music. When Herrmann was approached about his habit in the Zador interview, he became quite defensive and denied it. Was Zador being "unfair" with his question?? Whether Herrmann was alive or already dead makes no matter because it was a valid question. Yet I proved in my Self-Borrowing paper that he did indeed borrow excessively, and other people brought it up too prior to me. When you guys pointed out about the Death Hunt/Hunt Scherzo self-borrowing, I initially didn't believe it simply because I watched the movie and never heard it, and it was not in the score when I pulled it long ago. But I countered myself because the same thing happened in other movies with scenes/music edited out, such as an early cue in Blue Denim. So, after looking at the additions of instrumentation on the Death Hunt cue, I shook my head, and smiled. Another big one!

Herrmann's Big Bad Habit was self-borrowing. He could indeed be marvelously creative with a bad habit, but it's still a bad habit when done excessively. I realize Old Man Time might put pressure on a composer to get finished with a project in time, and take short cuts, but Goldsmith felt such pressure too I'm sure--but he relatively rarely self-borrowed. Even Max Steiner did not self-borrow anywhere as much as Herrmann did. Yet Herrmann thought it was garbage that anyone would accuse him of self-borrowing directly! He tried to "defend" himself while he was alive on this matter, but truth is the truth. At the time he could not handle the truth. Perhaps he was embarrassed or whatever and went into his aggressive mode. That's ok. He was such a magnificent composer, he could be forgiven or given allowances for bad habits and bad social behavior.

So my questions were valid. They were not "real shitty stuff" as you hastily mouthed. Herrmann's version that he scored, as I understand the discussion, was largely the edited cut version, not that long extended cut, minus whatever post-production cuts were made (one would need the actual recording logs to verify any & all cues performed). Indeed, even with JTTCOTE (a vastly superior and entertaining and watchable film--even in its edited form-- compared to that intolerable mess called Neretva) Herrmann composed a sizeable chunk more music that was ultimately shortened due to the final edits of the movie. And of course, Herrmann self-borrowed there as well in "The Canyon" cue from On Dangerous Ground as well! I love it--he reorchestrated the music fantastically. I enjoy such probable variations of a musical seed idea because it makes the music interesting--

variation is often a crucial element in great music--but enough is enough, and not too much (especially direct bar-to-bar self-borrowing).

If Orson Welles (using your reference) was a friend, and he had me over for dinner, and said, "Here's a big steak for you to eat--but that's it. There is no choice. You have to eat and like what I give you." Well, I don't eat steak. I don't eat meat because it's crap for my body. Whether he's a "big" friend or not (behind every big person is a big behind!), I would refuse to do him a "favor" by eating that awful "food." I would say, "Sorry, Orson. Thanks but no thanks!" Similarly for doing Nerteva.

So what if Herrmann would have access to a mammoth orchestra?? He's had mammoth orchestra before--Torn Curtain, Mysterious Island, etc., etc., etc. What is there to prove?? What is now the "incentive"?? Especially with such an awful film?? Maybe it would've been better to tie his good name and independently create a martial concert work titled, say, "Nerteva"--and not connected to any crappy movie. He would still leave us with terrific music (except, perhaps, the sometimes overly done bombastic stuff) but not any way connected indelibly to an awful production. True--win some, lose some--but it's a valid question: why even take on the job?? Why THIS movie?? Perhaps the common denominator is the money....I don't know. There seemed to be no foresight here on taking this assignment, poor discrimination. He was a top "A" composer, not one of the glut of "B," "C," and "D" level composers. Maybe he took it on as a creative challenge, I don't know--but it's still a lousy movie with poor production values (despite the so-called "name" stars, most far, far from their creative prime! :)

Arguably some people might think IT'S ALIVE was the low-point of film association regarding Herrmann. No, I feel it is NERETVA. I have a dvd copy of the former film in my collection, but I'll never buy a dvd of NERETVA. Waste of money. If I do a rundown of the score, I would use the cd instead of the awfully edited movie. I would buy the Tribute recording planned here for Neretva (top billed)--but I would buy it primarily because of the NAKED & THE DEAD second-billed suite. I like the music better, overall more appealing to me. And I like the movie, relatively speaking. NERETVA has its great moments as a score but I personally prefer N & the D.

There's nothing wrong with making money. We all have to make a living, have a job. Does that mean, however, it is okay for one's reputation to do, say, a porn movie?? Or a terrible shlock scifi/horror cheap production that's ugly to look at?? It would be prudent to be a bit choosy & show wise discrimination. True, what's really important is to give your all and your best with the project in hand--even with a poor film! But it's a valid point to ask: Why take on that particular project or lousy film?? Because now your name will be attached to it.

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva / Naked and the Dead

Reply by: Bill Wrobel

Jim D.:

Just read your reply. Thanks a bunch for looking! For obvious reasons, I prefer not to go to YouTube and force myself to watch that awful film! Especially slower with my old dial-up system. So this confirms the scene was obviously edited out. And the music would've been a direct lift just as Herrmann did earlier on JASON with the Fight with the Skeletons cue. I can only assume that it would be cue V, Hunt Scherzo. By the way, those cue titles for the rest of the score are authentic, titled by Herrmann. "Hunt Scherzo" may be his too but it's not on the title page of the "Death Hunt" copy I have. Maybe it was taped over it at one time (as Herrmann did with some other direct self-borrowing) but it's gone now--at least on the microfilm I saw very recently. But, as I said earlier, when I spent time on the actual autograph score many years ago, that Cue V was missing. Logically it was placed back where it belonged in the ODG folder. Or a copy of the Death Hunt cue was made and Herrmann crossed out "Death Hunt" and wrote "Hunt Scherzo." I don't know. And if so, I don't know where that copy now is. Or maybe it is "Page 100-121 XVII Death Hunt" because my notes don't indicate that specific cue either when I originally pulled the score. Curious. Next time I go to UCSB, I'll have the autograph score-box pulled for me. Maybe in mid-October when I'm on vacation. We'll see.

Bill S.: I am glad you are doing such fine restoration work. I realize you are not doing it for the money but for the love of it. Similarly I do my work for the love of it. And my work is completely free for all to study. But hopefully the Neretva cd will make a profit so that you guys can do many more such restoration cds! By the way, I never said Herrmann's music for the film was "schlocky"--overly "bombastic" at times, yes--but the schlock term was tied to the film itself, an awful film--at least, a terribly edited film!

talkingherrmann mailing list

9-21-10:

Talking Herrmann: Battle of Neretva / Naked and the Dead

Reply by: Bill Wrobel

Nic:

When are you going to next buy a SuperLotto ticket?? I'm wishing you the best of luck!!

If I ever got lotto riches, I would first quit work after these 25 years of hard government service (instead of waiting 5 more years until I hit 65 to retire). Then I would pay Universal Studios whatever it takes them to let me inside their vaults and let me

research and copy all the Herrmann television scores. Then I would get the rights (added fee) to let me produce cds of the music. Or maybe (though doubtful) if I pay a bunch of money, they'll just sell all rights to me. Then I would hire someone to conduct the music--maybe Markus here (first choice), maybe K L Scott, maybe Broughton/Intrada (because they did such a terrific job on JASON), maybe Tribute (tho I prefer USA or UK), MMM productions and their expertise on close miking, etc. Probably all of them if they're interested. They can all have a share of the roast beef, so to speak. First come, first served. Jim Doherty can do the liner notes (and I'll pay him whatever he wants).

Of course I would also want a lot more Max Steiner scores. I would start with LION & THE HORSE, then MIRACLE OF OUR LADY OF FATIMA, then HANGING TREE (including the deleted music), DECISION OF CHRISTOPHER BLAKE, and many others!

For researchers and serious students I would also make an effort to have a Herrmann database of the written scores--online, cd-rom scan files, whatever.

Then I would---oh! What?!....Where am I???.....Oh, my wife just woke me up from a nice dream!

talkingherrmann mailing list

9-21-10:

Talking Herrmann: Hong Kong (1960 TV Series)
Reply by: Bill Wrobel

In some other Topic or in one of my blogs I mentioned how I bought a set from iOffer.com. Most of the episodes were there. One missing for sure was the S. Pleshette episode. I would LOVE to see that one! She and Rod Taylor were paired together once again a few years later in Hitchcock's THE BIRDS.

Sorry, Dejael. I tried to get into Fox Music to research the JTTCOTE materials but was denied. As I wrote in my paper:

quote: "...Unfortunately, while I tried to research the JTTCOTE archive materials at Fox Music, the company's policy is generally not to let outsiders in. In fact, they even let insiders out! I know somebody who is a long-term employee of Fox who tried to study materials for me (recording session logs, music budget sheets, screenplays, etc.), but she was informed that research requests for personal use are denied, even to employees, and that unfortunately Fox's policy is to only provide research for official Fox productions. So while I tried to unearth buried production information from Fox Music regarding

JTTCOTE, I was unable to enter those subterranean realms! The same restrictive policy also still exists for Universal Studios where I tried for two decades to study the Herrmann television Revue scores at Universal (Alfred Hitchcock Hour, The Virginian, Bob Hope Chrysler Theater, and so forth). ..."

Yes, indeed--there was a fair number of instances where the music editor used Herrmann music from various Herrmann-scored feature films for Fox. No, Herrmann had nothing to do with--he just collected the PRO royalties! Dejael, go to the "Murder by Proxy" episode to about the 30:41 point (depending on your copy). This is the atmospheric night scene at the Shark Fin Cafe. Herrmann's "The Crater" music from JTTCOTE was very effectively used in that scene! Another terrific episode is "With Deadly Sorrow" starring the beautiful Anne Francis. "The Bridge" cue was used at around 05:12, and also at 36:55. Plus "The Sign" excerpts were used. I also remembered JTTCOTE music being used in the Daniel Boone series starring Fess Up Parker, in ADVENTURES IN PARADISE, and so on.

Also in my set that is missing is "Lessons in Fear" guest starring David Hedison.

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva / Naked and the Dead

Reply by: Bill Wrobel

O.:

Perhaps sometimes. There can be movies with lousy production values but the story and stars make it a so-called "guilty pleasure" movie! It's rather fun, despite itself. But NERTEVA is far from a fun movie, or even remotely entertaining. It can be a learning experience, a model--a model of what to avoid! A model of how to make sure you don't make or edit movies this way. The movie opens (at least in the U.S. version) with a bomb descending and exploding. Quite fitting! This movie itself is a bomb!

Jim:

Thanks for the cue sheet titles. I initially attempted to line them up with the official titles and with the scenes in the movie I jotted long ago when I rented a vhs of the movie but gave up. As K L Scott correctly pointed out, there should be a "definitive" source print.

Anyway, if that cue "Death Hunt" (Cue XVII) is the augmented version on "The Death Hunt" from ONG (R 8 M17) then obviously XVII was added to the left of "The Death Hunt" title later on for the placement in NERETVA. Now: What is that "Hunt Scherzo" cue in Neretva?? Could it be the very same "Hunt Scherzo" cue in ODG (but unused in

Neretva)??? Maybe but the Hunt Scherzo cue shown in the ODG score and microfilm is unchanged. There is no augmented instrumentation as in the Death Hunt cue (still 4 horns, not 8, and so forth).

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva / Naked and the Dead
Reply by: Bill Wrobel

I like mysteries, but I'll try to dig it up next time I go to UCSB (maybe in October). I wish they had both cues in the batch pulled for me long ago.

Whatever is in the suite for N & the D is welcomed. We haven't lost anything at this point because we've never gotten it yet! I was hoping that the original tracks of the stereo recording sessions (I discussed this long ago and showed an image of the session sheet) would be found by now. They exist. Maybe my scan gave clues to someone unbeknownst to me. Either they are still lost or, most likely, found by now but somebody is holding up their release until, say, the 100th celebration period in mid-2011. Makes logical sense. It would be interesting if we had BOTH the original tracks and the newly recorded version by Tribute.

talkingherrmann mailing list

9-26-10:

Talking Herrmann: Battle of Neretva / Naked and the Dead
Reply by: Bill Wrobel

I decided to do my next online "rundown" on Naked & the Dead since I've researched most or all of the score, and also because now there'll be at least a long suite of the score thanks to Tribute.

Below is my descriptive chord analysis of "Title A" that incidentally was "not recorded." This means that even if the original tracks do appear by spring 2011, this particular cue (and also "Title B") will not be included. So while there is a small debate here on what to include or not to include in the Tribute release, I would recommend that they at least do "Title A" especially (if not also "Title B") because it would be a world premiere release of previously unreleased--and indeed, not recorded-- music.

“Title A” {Reel 1 pt 1} *Molto pesante e marcato* in Cut time, 5 bars :15 duration. Half note = 60. Written on top of the orchestrated page (not Herrmann’s hand) is, “Not Recorded.” The score paper used is Parchment Brand No 19 – 24 lines, Belwin Inc. Instrumentation: 3 Bb clarinets, 3 Bb bass clarinets, 2 “Fags” (bassoons), Contra Fag, 7 horns (two horns per staff), 6 Bb trumpets (3 per staff), 6 “Pos” (trombones), 4 tubas (2 per staff), 2 timp, cymbals, Tam Tam, small and large bass drums.

Sords (muted) horns I-II sound *p* < *ff* Line 1 Bb [written Line 2 F] half note legato mini-slur down to Line 1 Gb [written Line 2 Db] half note to (Bar 2) A [written Line 2 E] whole note. Horns III-IV play *a2* Line 1 Gb [written Line 2 Db] half note down to D [written A] half note up to (Bar 2) F [written Line 2 C] whole note. Horns V-VI play Line 1 Eb [written Line 1 Bb] half note legato mini-slur down to small octave B [written Line 1 F#] half note up to (Bar 2) Line 1 D [written Line 1 A] whole note crescendo to fortissimo (*ff*). Horns VII-VIII play Line 1 Eb/Gb [written Line 1 Bb/Line 2 Db] half notes down to small octave B/Line 1 D [written Line 1 F#/A] half notes to (Bar 2) D/F [written Line 1 A/Line 2 C] whole notes. Combined we have the Eb minor (Eb/Gb/Bb) half note chord down to, in effect, the B min chord (B/D/F#) but with the F# in the enharmonic substitution of Gb (so B/D/Gb) half note chord. To keep the chords consistent in terms of correct “spelling” (that Herrmann normally did), horns I-II should’ve been written as Line 2 C# {concert pitch F#} instead of the Line 2 Db [concert pitch Gb] half note. In Bar 2, the tonality is the D minor (D/F/A) whole note chord.

The Tam Tam in Bars 1 thru 3 sound *ppp* < (crescendo hairpin) the whole note (for each bar) trill roll (*tr*~~~~~). The whole notes are positioned on the bottom space of the staff. The Tam Tam finishes its effect in the start of Bar 4 on forte (*f*) quarter note let vibrate extending curve line (followed by three quarter rests) and followed in end Bar 5 by a whole rest held fermata. The small and large bass drums are similarly trill rolled. The small drum whole notes are placed on the second space from the top, while the large bass drum notes are placed on the bottom space of the staff. They end the effect in Bar 4 on quarter note *f* and also *rinforzando*-marked (> symbol) followed by a quarter and half rest.

In Bar 3, three bass clarinets play *a3* and *f* (forte) < (crescendo hairpin) small octave Ab [written Bb] half note legato mini-slur down to E [written F#] half note to (Bar 4) G [written A] whole note *sff* (followed in end Bar 5 by a whole rest held fermata). Three clarinets in Bar 4 show up in this bar only to sound *sff* Line 1 Bb/Line 2 D/G [written Line 2 C/E/A] whole notes. Trumpets I-II-III (sharing the same staff) sound *f* < Line 2 Cb/Eb/Ab [written Line 2 Db F/Ab] half notes down to Line 1 G/B/Line 2 E [written A/Line 2 C#/F#] half notes up to (Bar 4) Bb/Line 2 D/G [written Line 2 C/E/A] whole notes *sff*. Also in Bar 4 trumpets IV-V-VI occupying the same staff sound in “hard mutes” the same Bb/Line 2 D/G whole notes *sff*. Pos I-II-II sharing the same staff in the “k” tenor clef sound *f* < in Bar 3 middle (Line 1) Cb/Eb/Ab half notes down to small octave G/B/Line 1 E half notes to (Bar 4) Bb/D/G whole notes *sff*. Also in Bar 4, Pos IV-V-VI in hard mutes sound *sff* the same small octave G/Bb/Line 1 D whole notes. Tubas I-II in Bar 4 sound *ff* small octave D/G whole notes (followed by a whole rest held fermata

in end Bar 5), while tubas III-IV play Contra-octave and Great octave G whole notes. Timp I (separate staff) is trill rolled *ff* on small octave D whole note, while timp II is rolled on Great octave G whole note. The cymbals crash *ff* in Bar 4 on a whole note let vibrate extending curve line (the note placed on the top space of the staff). So we find the tonalities in Bar 3 to be Ab minor (Ab/Cb/Eb) to E minor (E/G/B) half note chords to (Bar 4) G minor (G/Bb/D) whole note chord.

In end Bar 5, horns are soli. Horns I-II sound *sff* > Line 1 F# [written Line 2 C#] whole note held fermata, while horns III-IV play Line 1 D {written A} whole notes, horns V-VI on small octave B [written Line 1 F#] whole notes, and horns VII-VIII play small octave B/Line 1 D whole notes held fermata. The end tonality is B minor (B/D/F#).

End of cue. Since this cue was never recorded before I would recommend that Tribute include this title cue in the proposed suite. {Sunday, September 26 at 11 am}

talkingherrmann mailing list

Talking Herrmann: Battle of Neretva / Naked and the Dead
Reply by: Bill Wrobel

Also what you may consider to do is what I do on hot days--although it is considerably cooler where I live reasonably close to the beach.

Place a small electric fan next to the hard drive and let the air circulate vigorously--even if you have the house A/C on. Otherwise, sometimes my computer will shut down temporarily--but not permanently crash. I let it cool down for an hour and more and then start it up again.

And stay away from those "hot" sites!

talkingherrmann mailing list

Talking Herrmann: VACATION OF A LIFETIME (OFF TOPIC)
Reply by: Bill Wrobel

I listened several times to those two clips on that site. My conclusion: It's a bit of a stretch to hear really close comparisons! I heard far closer comparisons (that I discussed several

times in the past) such as between Herrmann's KANE and Rach's Isle of the Dead. I have to dig that one up. Meanwhile I have a close music pattern or identifiable motif from Wagner's Gotterdammerung that is very much like what Herrmann did on a famous ON DANGEROUS GROUND cue that some of you might recognize! This pattern is given earlier in G. at the end of Act One, page 241 of the Dover score. If I have time, I'll give an ImageShack image. Also later on page 565 towards the middle of Scene III, Act 3. I'm sure Herrmann heard this repeated motif and perhaps[s it subconsciously influenced him when he wrote that section of music for ONG.

Image <http://img180.imageshack.us/img180/5130/img0001pv.jpg>

There is a melody line in Wagner's Die Walkure on page 597 (Dover Edition) "Allmahlich etwas langsamer" just before Scene II Third Act that reminds me a lot of a Williams piece in Star Wars I believe. But there's no precise match.

.I tried to image shack it but the file did not upload properly. Maybe another time...Or I'll reduce it...

Image <http://img214.imageshack.us/img214/5004/img0003gl.jpg>

I suppose if a researcher had a lot of time on his hands (I don't!) he or she can research Williams' written scores and try to come up with really precise correspondences with others' classical works, and put the comparison images side-by-side to examine. But such a task would indeed be quite tiresome. Unless you are going to do a legitimate paper, there would be little sense doing that. It'd be more enjoyable perhaps to watch E.T. or Star Wars or something with a beer and pizza!

More people tended to focus on Horner borrowing from the classics far more than Williams anyway...

talkingherrmann mailing list

9-28-10:

Talking Herrmann: Alex North
Reply by: Bill Wrobel

Welcome to the Herrmann forum.

Herrmann is the focus here, not Alex North, but I personally like a good portion of North's expression. I particularly liked his Dragonslayer. There is no commonality with North's expression and the way Herrmann expressed himself in most cases (except when Herrmann rarely went atypically atonal).

I researched North's score for CLEOPATRA. Here's an example:

Image <http://img227.imageshack.us/img227/5776/img0001fw.jpg>

talkingherrmann mailing list

9-29-10:

Talking Herrmann: Alex North

Reply by: Bill Wrobel

Yes, Scratch is correct, and since the questioning had to do with a North score, it is relevant here. See the link immediately below:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2311>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2322>

Way back in 1999 I directly questioned Lasher about his possessiveness about the Herrmann written scores he obtained, especially THE KENTUCKIAN. He completely ignored my questioning.

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=159>

I was not really sorry to see him go....

talkingherrmann mailing list

Talking Herrmann: Steven Smith info?

Reply by: Bill Wrobel

Have you tried Google?? No luck???

If you ever contact him, ask him why he will not contribute to Talking Herrmann as a poster--maybe even once! :)

As far as I can tell, he has never posted here--curious....considering that he wrote the Herrmann bio... Seems like an odd disconnect here. Is he that disinterested in communicating with fans and researchers of Herrmann?--or at least his book on

Herrmann?? Many people liked his bio in general--although some reviews (like the one in the Journal of Film Music) gave it a very mixed review due to the lack of a substantive focus on Herrmann's music itself. One quibble: I did not like his personal reviews in the book now & then--such as his dislike of JTTCOTE. I would heartily question him on that! But it would be interesting to communicate openly with the author of the bio, to have a healthy exchange of ideas in a public forum such as Talking Herrmann--but apparently he preferred to avoid that very thing! (Are we that scary??? :)

talkingherrmann mailing list

Talking Herrmann: Steven Smith info?
Reply by: Bill Wrobel

Oh, I forgot to ask our fine researcher:

Why is Smith the best person to ask?? How about contacting the director of the movie itself??

Also: Specifically, what is your proposed thesis specifically about?? Aiming for?? More into the music or more into the composer??

talkingherrmann mailing list

Talking Herrmann: Steven Smith info?
Reply by: Bill Wrobel

Howdy. You forgot to provide a link to that specific Facebook page. There's probably more than one Steven C. Smith on Facebook!

By the way, Talking Herrmann has been around a lot longer than Facebook!

talkingherrmann mailing list

9-30-10:

Talking Herrmann: Steven Smith info?
Reply by: Bill Wrobel

<http://www.hometheaterforum.com/products/the-twilight-zone-season-1-blu-ray/reviews>

Quote:

quote: Walking Distance (25:57): Audio commentary by Marc Scott Zicree, audio commentary by Steven C. Smith, John Morgan, and William T. Stromberg, Rod Serling lecture concerning the episode given in 1975 at Sherwood Oaks College, alternate audio mix, isolated music score by Bernard Herrmann, The Twilight Zone radio drama starring Chelcie Ross.

quote: The Lonely (25:55): Audio commentary by Marc Scott Zicree, audio commentary by Steven C. Smith, John Morgan, and William T. Stromberg, audio commentary by Gary Gerani, isolated music score by Bernard Herrmann, sponsor billboard, The Twilight Zone radio drama starring Mike Starr.

talkingherrmann mailing list
